ELITE MUSIC MENTOR

MARK TURNER

ELITE MUSIC MENTOR PRESENTS

MARK TURNER

Mark Turner is one of the most influential contemporary jazz saxophonists. Originally intending to become a commercial artist, Mark eventually became a full-time jazz musician after working at Tower Records for an extended period of time. Mark has recorded with several critically acclaimed artists including Kurt Rosenwinkel, Aaron Goldberg, and Billy Hart. His style is reminiscent of Warne Marsh and John Coltrane. In this masterclasses, Mark shares his perspective on several advanced concepts in jazz including creating emotions and expectations in your improvisation via suspensions, the resolution of upper extensions, the deeper meaning behind improvisation, and the journey of becoming a musician and mastering jazz.

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MARK TURNER

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Chapter I

The Wisdom of Mark Turner

Mark briefly shares his belief about the importance of music and the deeper meaning behind musicianship.

The Wisdom
of
Mark Turner

"Music is like a craft, martial art, or a sport."
—Mark Turner

CHAPTER OVERVIEW

In this brief introductory chapter, Mark Turner discusses his philosophy of music, musicianship, and practicing in general. Mark states that no magical shortcut exists for learning music. He believes all music is comprised of several principle ideas that everyone must learn the same way. Some of these main ideas include melody, harmony, and rhythm, regardless of the genre.

To Mark, music is like any other craft, martial art, or sport. In order to become a "master" of music, thousands of hours of focused, efficient practice needs to be put into it. Mark explains that repetition is the mother of all skill. Mark also mentions that "master" is really a label that is placed by others upon you, and that all a musician can really do is edge closer toward the sound that they have in their head and the sound that they'd like to express in real time.

Furthermore, by integrating your life into your music you can make your music will become a reflection of what you feel and believe and the music will achieve a deeper meaning and wisdom. Furthermore, Mark insists that one must be able to hear their ideas as best as possible in order to be in control of them and so that what they say on their instrument is genuine.

THE WISDOM OF MARK TURNER

Homework

- Using the next page, create a list of your musical strengths and weakness
- Make another list of your short-term, medium-term, and long-term goals in your music
- Brainstorm ideas for how you can perfect your strengths and eliminate your weakness in your practice routine

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The Wisdom of Mark Turner - Reflect

Chapter II

The Art of Crafting Your Sound

Mark discusses the importance of your setup and how you can make subtle changes to your sound depending on the equipment you use.

The Art of Crafting Your Sound

"A certain setup will get you a range of different sounds.
—Seamus Blake

SUBCHAPTERS

- Your Setup Enables Your Sound

CHAPTER OVERVIEW

In this chapter, Mark provides an overview of all the equipment he uses with his saxophone as well as the many saxophone models he has played and currently uses for performances and recordings. While Mark does acknowledge that equipment will not be the only factor which will determine your sound, he also states that the equipment will make it easier to achieve it.

Mark explains that it's important to experiment with what works with your body. As he points out, a difference in one's nasal cavity alone can determine the type of mouth piece you will choose. For example, he likes wider baffles in his mouth pieces since he also prefers rubber mouth pieces which have more give than a metal mouth piece. A wider rubber mouth piece will have a woodiness and dryness as well as an edge to the sound that will come out in a live setting or recording studio.

Mark also shares how his equipment would change slightly depending on the artist he wanted to study and emulate at the time, such as Dexter Gordon or John Coltrane. For example, Mark used to play a Selmer Mark VI during the phase in which he wanted to achieve a sound similar to Joe Henderson.

Mark finishes off with several other examples of finer details regarding his setup, such as how he prefers using metal ligatures around his mouth piecea because they tend to give more resonance to the sound. Ultimately, Mark believes you will have to experiment with various setups and how you will have to physically adjust to them until you find a setup that is most comfortable for you.

YOUR SETUP ENABLES YOUR SOUND

(begins at 5:44)

- Setup gives your body feed back about how to adjust your technique
- Metal hook gives an extra bit of depth
- Metal ligatures will add more resonance/brilliance
- You may want to change your setup once in a while to check whether there are better options for you

No transcriptions for this section.

YOUR SETUP ENABLES YOUR SOUND

Homework

- Using the next page, make a list of your favorite players and research the type of equipment they used in their setup
- Consider investing in new equipment if you're interested in altering your sound or emulating these players
- Pay closer attention to how your body responds to different equipment - take notes

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Your Setup Enables Your Sound - Research

Chapter III

The Mastery of Voice Leading - Fundamentals

Mark explains the fundamental principles behind his approach to voice-leading and how he incorporates these voice-leading concepts in his playing and improvisation.

The Mastery of Voice Leading - Fundamentals

"It's important in particular to horn players to understand why some melodies work better than others."
—Mark Turner

SUBCHAPTERS

- The Fundamentals of Voice Leading
- Widen Your Awareness

CHAPTER OVERVIEW

Mark emphasizes the importance of understanding the fundamentals of voice leading in this chapter, especially for horn players. Because the saxophone is not a polyphonic instrument, it is helpful to practice alongside a piano when studying voice leading. For Mark, he will start by playing a basic progression on the piano with the root, 3rd, and 7th while making sure that the 3rds and 7ths are either resolving by whole-step, half-step, or carrying over to the next chord as a common tone wherever possible. He then translates this exercise onto his saxophone and plays it verbatim.

Mark also insists on being able to sing the voices in the chord. He suggests alternating between playing bass on the piano and singing the 3rds, then playing bass and singing the 7ths, then playing the 7ths and singing the 3rds, and so on. Learning a new tune this way can also be incredibly useful because it will help ingrain the structure of the piece in your ear and under your fingers.

In order to incorporate strong voice leading in your solo, Mark instructs his students to practice these voice leading exercises for all chord qualities. Furthermore, he suggests voice leading through different progressions, not just a cycle of 4ths or 5ths.

Mark's closing thought is that while you try to maintain a focus on the exercise and on your performances in general, you also want to increasingly widen your awareness to the other musical information that is being communicated around you, such as between your band members.

The Mastery of Voice Leading - Fundamentals

THE FUNDAMENTALS OF VOICE LEADING

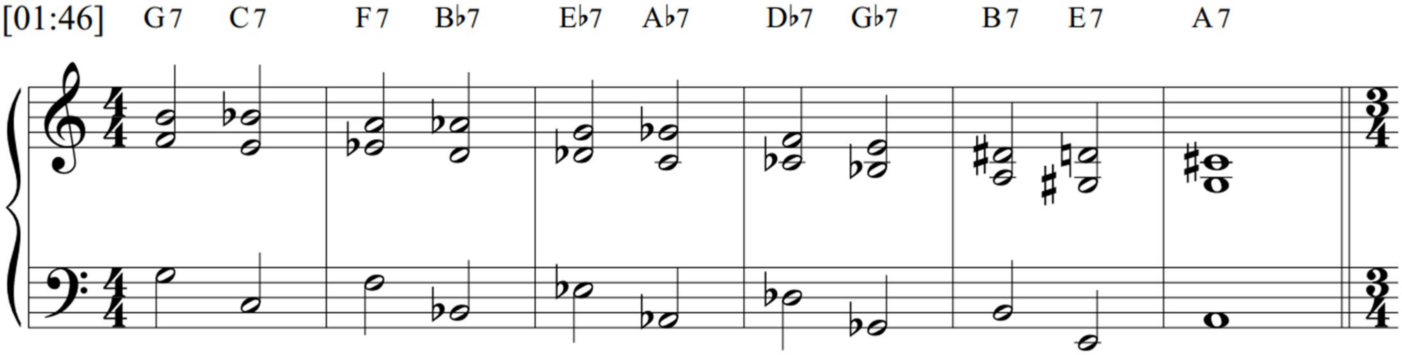
(0:50)

- Cycle through the circle of 5ths using dominant chords
- Play the root in the left hand and the 3rd and 7th in the right
- Use closed voicings only
- Mimic the exercise on your horn
- Practice singing the voices while playing the one of the other two notes on the piano. Switch between which voice you are singing - the root, 3rd or 7th

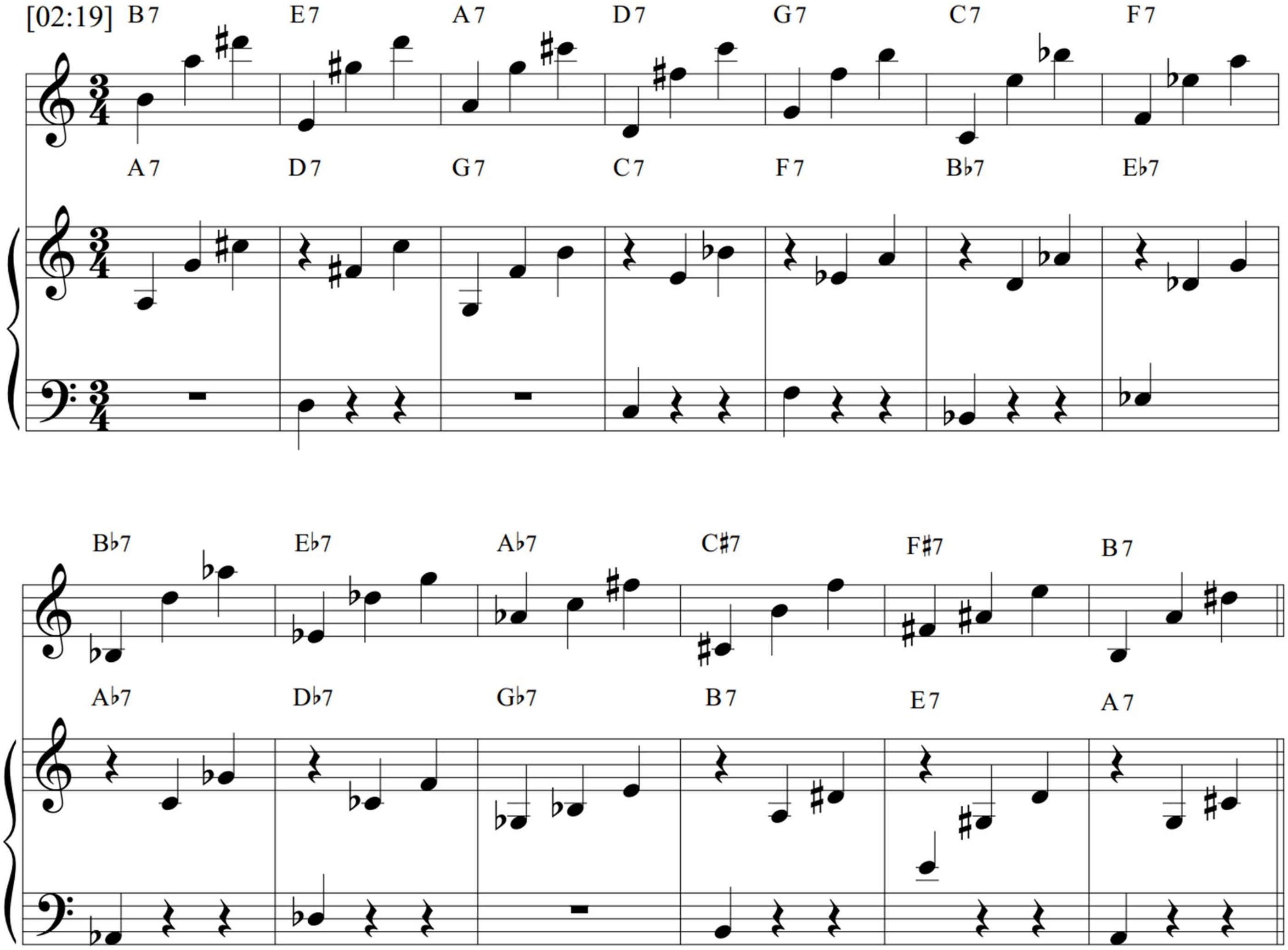
Refer to the next section for transcriptions.

Connecting the Scales - Transcriptions

[01:46]


G7
C7
F7
B♭7
E♭7
A♭7
D♭7
G♭7
B7
E7
A7

[02:19]


B7
E7
A7
D7
G7
C7
F7
A7
D7
G7
C7
F7
B♭7
E♭7
B♭7
E♭7
A♭7
C♯7
F♯7
B7
A♭7
D♭7
G♭7
B7
E7
A7

The Mastery
of
Voice Leading
- Fundamentals

THE MASTER OF VOICE LEADING - FUNDAMENTALS
Homework

- Start by applying the exercise demonstrated by Mark to other chord qualities - minor chords, diminished, major, altered chords, etc. Mix and match them as well.

- Create your own progressions to voice lead through or choose a tune from your repertoire or one which you've wanted to learn.

- Using the next page, write down some voice leading ideas for progressions and compositions.

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The Mastery of Voice Leading - Fundamentals: Create

The Mastery
of
Voice Leading
- Fundamentals

WIDEN YOUR AWARENESS
(4:31)

- As you focus on one aspect of the exercise, work on increasing you awareness of the other aspects.
- Depending on the instrumentation in your performances, you will have to widen your awarenss to multiple sounds outside of your own.
- By widening your awareness in this exercise you are not only working on voice leading but on ear training as well.

No transcriptions for this section.

WIDEN YOUR AWARENESS
Homework

- As you work through this exercise, change the element which you are focusing on in any given time.

- When you're playing at a gig or jam session, be mindful of how much you're listening to the band versus how much you are focused on yourself. It should be a balanced combination of both.

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Chapter IV

The Mastery of Voice Leading - Suspensions

Mark explains his approach to voice-leading in regards to suspensions. He discusses how to practice the most common suspensioin, 4-3 and an alternate version.

The Mastery
of
Voice Leading - Suspensions

"You want to be able to play the notes that give you the most juice."
—Mark Turner

SUBCHAPTERS

- Suspension 4-3
- Suspension 4 - #4

CHAPTER OVERVIEW

In this chapter, Mark supplements the exercise from Chapter 3 by adding a suspension to every chord in the cycle of dominants. Suspensions adds an extra layer of tension in your music, and by extension, an extra layer of expectation. Mark explains that especially with single-note instruments such as the saxophone, creating an extra layer of expectation can help control the "speed" of your melodies and help elaborate the harmony surrounding them. The suspensions also effect how the band will interact with you by virtue of the fact that they add a sense of "speed" to your lines which will in turn change the rhythmic flow of the band.

Mark also points out that suspensions maximize the harmonic effect of your lines without adding much extra information. Mastering the subtle tools which help maximize the harmonic effect of your lines will make you a more compelling improviser overall.

The fundamental structure of the exercises that Mark demonstrates in this chapter are identical to those demonstrated in chapter 3. Singing through the voices is once again a crucial element. An additional detail Mark points out is how interesting intervals can appear depending on the type of suspension you're using. For example, when you resolve to the #4 in one chord, that #4 makes a b9 interval between the root note of the following chord in the cycle. However, because this b9 occurs organically in a musical sequence, Mark argues that its effect is much stronger than if you were to artificially inject a flat nine into a chord or a line. This is the power of voice leading.

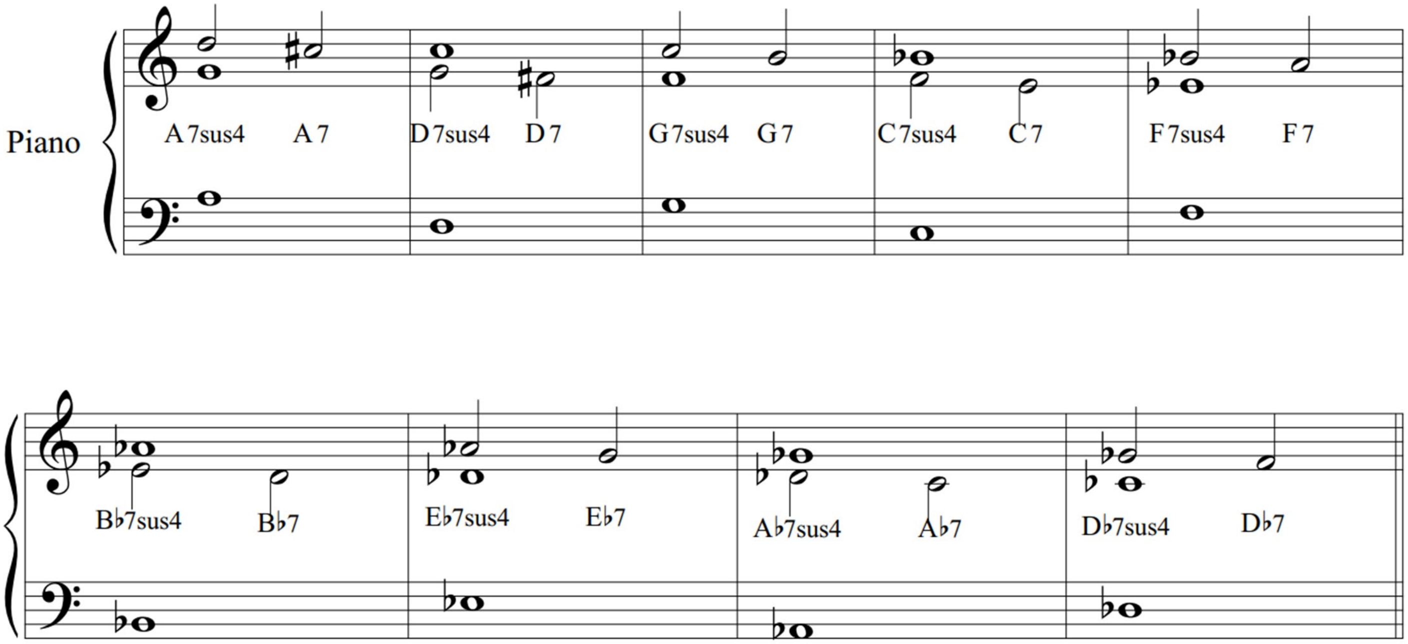
SUSPENSION 4-3
(begins 1:35)

- Play the 4th note of the chord before every 3rd - this is the suspension
- Switch between singing the root, 4-3 movement, or the 7th while playing the other note on the piano
- Translate this exercise onto your saxophone

Refer to the next section for transcriptions.

Suspension 4-3: Transcriptions

[02:14]


Piano
A 7sus4
A 7
D 7sus4
D 7
G 7sus4
G 7
C 7sus4
C 7
F 7sus4
F 7
B♭7sus4
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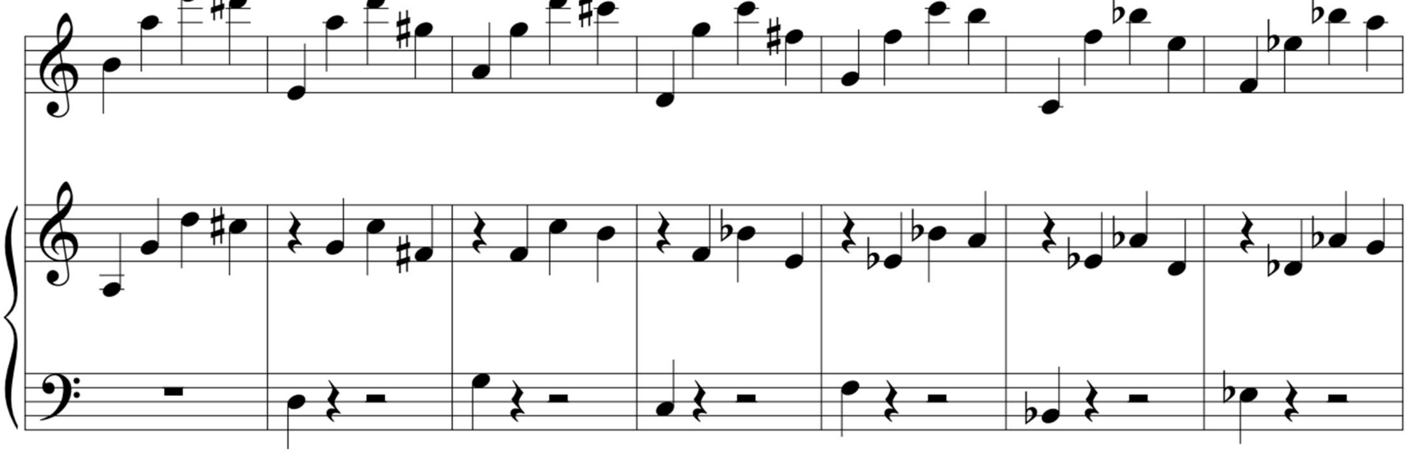
E♭7
A♭7sus4
A♭7
D♭7sus4
D♭7

[03:27]



SUSPENSION 4-3

Homework

- Practice the 4-3 suspension as demonstrated by Mark
- Apply the 4-3 suspension to other chord qualities ie: minor, major, diminished, augmented, etc.
- On the next page, create your own progressions where you may be able to apply the 4-3 suspension as well

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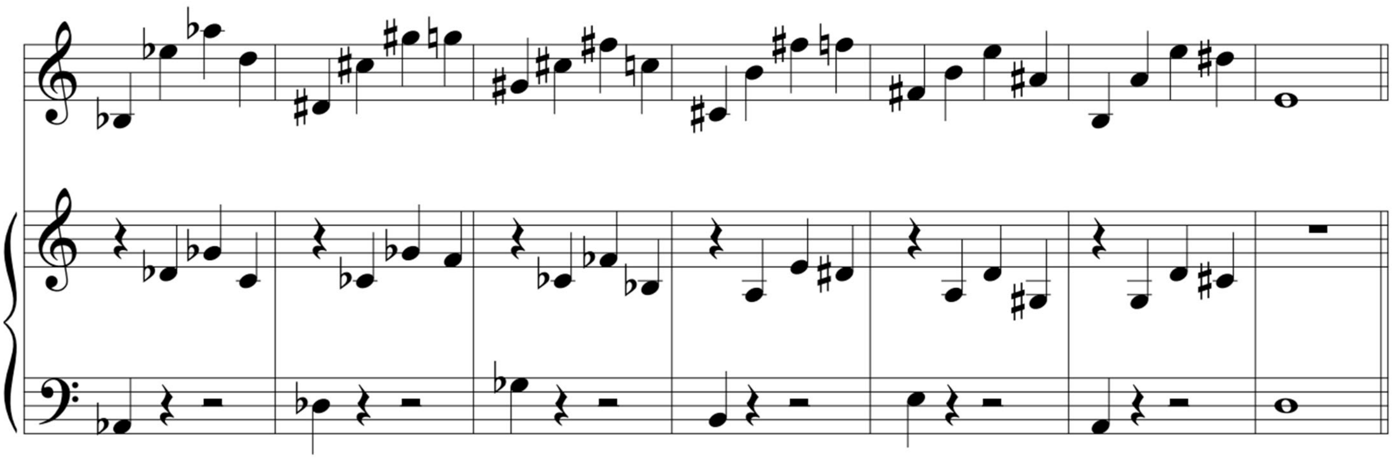
Suspension 4-3: Create

SUSPENSION 4-#4
(begins 4:14)

- Play the 4th note of the chord instead of the 3rd and resolve it to the #4
- Switch between singing the root, 4-#4 movement, or the 7th while playing the other note on the piano
- Translate this exercise onto your saxophone

Refer to the next section for transcriptions.

Suspension 4-#4: Transcriptions



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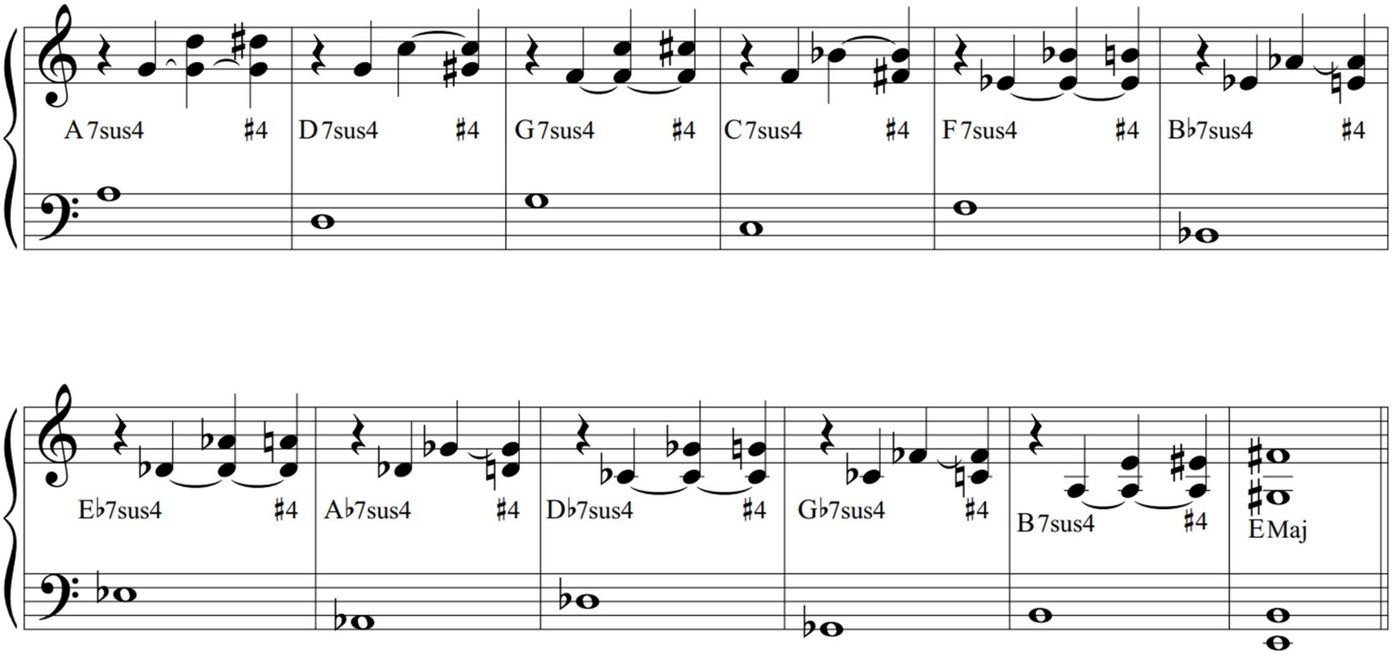
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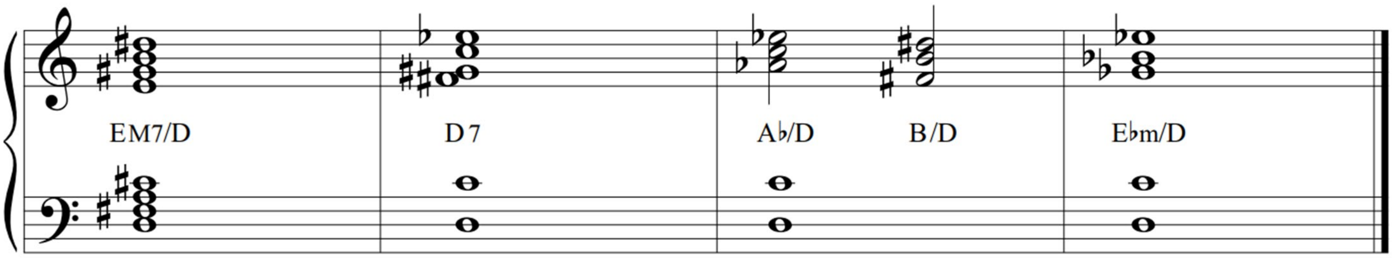
♮4
D 7sus4
♮4
G 7sus4
♮4
C 7sus4
♮4
F 7sus4
♮4
B♭7sus4
♮4
E♭7sus4
♮4
A♭7sus4
♮4
D♭7sus4
♮4
G♭7sus4
♮4
B 7sus4
♯4
EMaj

06:46]


EM7/D
D 7
A♭/D
B/D
E♭m/D

SUSPENSION 4-#4

Homework

- Practice the 4-#4 suspension as demonstrated by Mark
- Apply the 4-#4 suspension to other chord qualities ie: minor, major, diminished, augmented, etc. Some of the chord qualities may lend themselves better to this suspension than others
- On the next page, create your own progressions where you may be able to apply the 4-3 suspension as well

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Suspension 4-#4: Create

Chapter V

The Mastery of Voice Leading - Resolutions #11-9

Mark explains his approach to voice-leading in regards to upper extension resolutions and how he uses these colors in his improvisation.

The Mastery
of
Voice Leading
- Resolutions #11-9

"You want to be able to play the notes that give you the most juice."
—Mark Turner

SUBCHAPTERS

- Suspension #4-9
- ii - V 3rds & 7ths Movement
- ii - V Resolutions 7 - #11

CHAPTER OVERVIEW

In this chapter, Mark adds an additional layer to the 4-#4 suspension wherein the #4 of the chord resolves to the 9 in the proceeding chord. So, if we use the same cycle of dominant chords as demonstrated in the previous chapters, C7sus becomes C7#11 and then resolves to F9sus which becomes F9#11. After the F9#11, we would go to Bb7sus which becomes Bb7#11 and continue the cycle onward.

Playing an assortment of these types of suspensions with additional movements will help you to create melodies with logical movement. It will also provide your improvised lines with a strong melodic logic.

Mark encourages his students to master the basic ii-V cycle movement, again with closed voicings with only the 3rd and 7th in the right hand. Mastering this progression is crucial because it appears in virtually every jazz standard in existence. After mastering the basic ii-V progression, move on to the ii-V7#11 progression, where the b7th of the ii chord moves up a half-step to the #11 of the following V7 chord. This is another example of a strong, voice-lead movement with melodic logic.

The final example resolves the #11 of the V7 chord into the natural 9 of the next chord, which can be major, minor, or dominant.

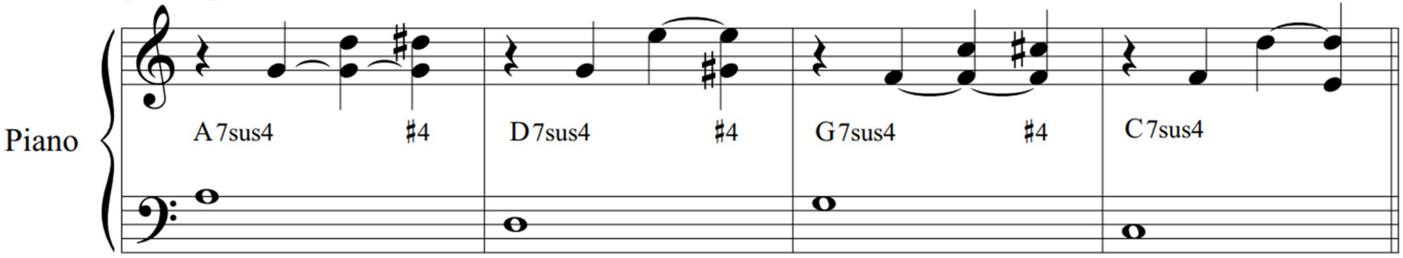
SUSPENSION #4-9

(start of chapter)

- Practice the #4-9 suspension as demonstrated by Mark wherein the #4 of the chord resolves to the 9 in the proceeding chord
- Apply the #4-9 suspension to other chord qualities ie: minor, major, diminished, augmented, etc.
- On the next page, create your own progressions where you may be able to apply the #4-9 suspension as well

Suspension #4-9: Transcriptions Part I

[01:08]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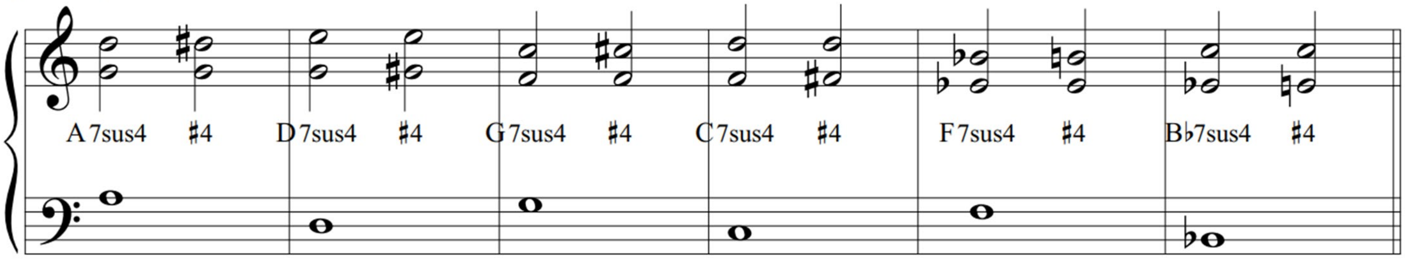
♯4
D7sus4
♯4
G7sus4
♯4
C7sus4

[01:33]


A7sus4
♯4
D7sus4
♯4
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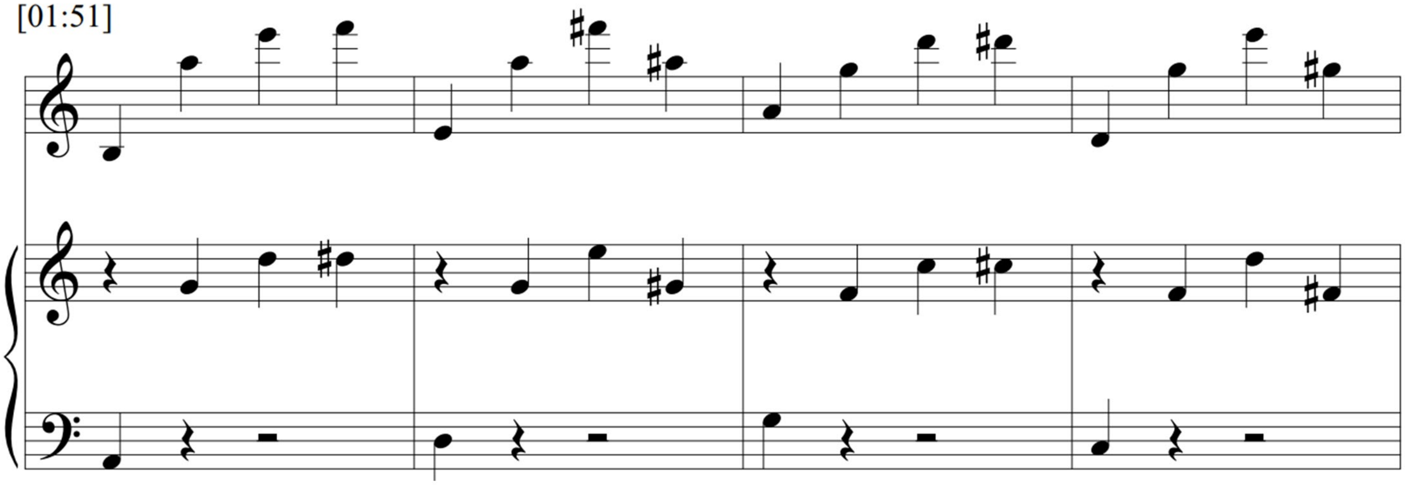
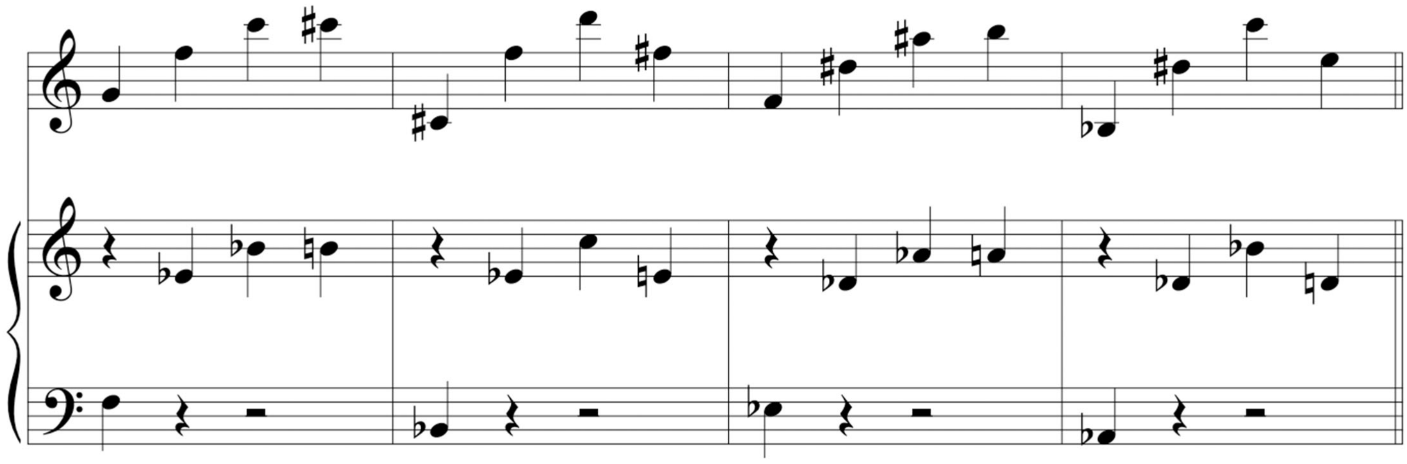
♯4
C7sus4
♯4
F7sus4
♯4
B♭7sus4
♯4

[01:51]



Suspension #4-9: Transcriptions Part II



SUSPENSION #4-9

Homework

- Practice the #4-9 suspension as demonstrated by Mark
- Apply the #4-9 suspension to other chord qualities ie: minor, major, diminished, augmented, etc.
- On the next page, create your own progressions where you may be able to apply the 4-3 suspension as well

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Suspention #4-9: Create

II - V 3rds & 7ths MOVEMENT

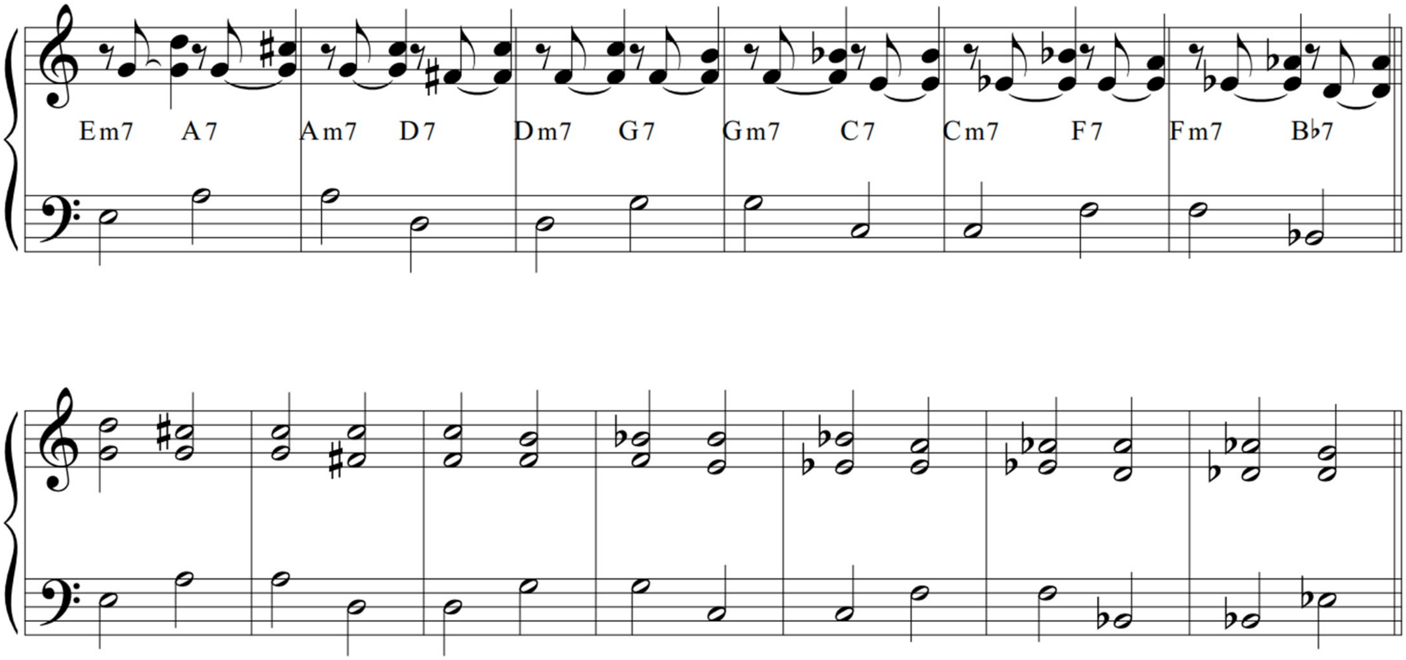
(begins 3:01)

- Practice your basic ii-V progression in a cycle of 4ths or 5ths
- Example: Em7 - A7, Am7 - D7, Dm7 - G7, etc.

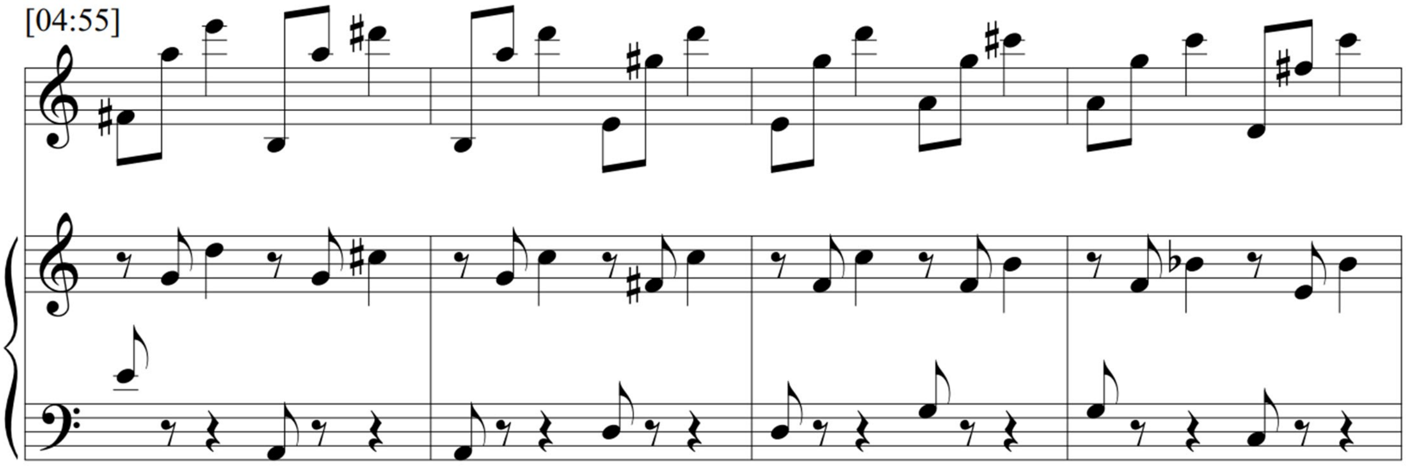
Refer to the next section for transcriptions.

ii - V 3rds & 7ths Movement - Transcriptions Part I

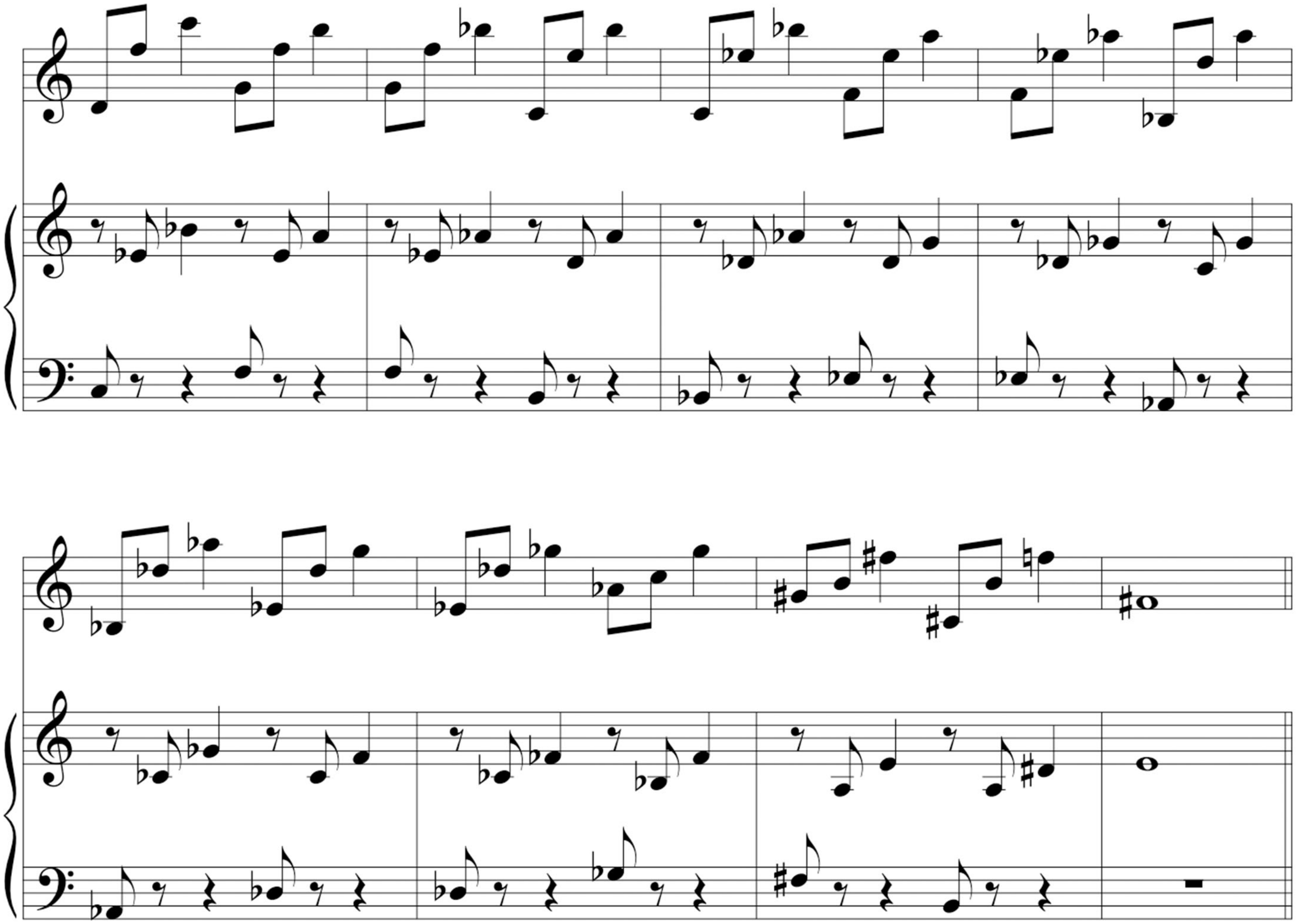
[03:37]


Em7
A7
Am7
D7
Dm7
G7
Gm7
C7
Cm7
F7
Fm7
B♭7

[04:55]



ii - V 3rds & 7ths Movement - Transcriptions Part II



II - V 3rds & 7ths MOVEMENT

Homework

- Practice your basic ii - V progressions how Mark demonstrated them
- Switch between which intervals you play and sing
- Start in different keys
- Emulate this exercise on your horn

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II - V RESOLUTIONS 7 - #11

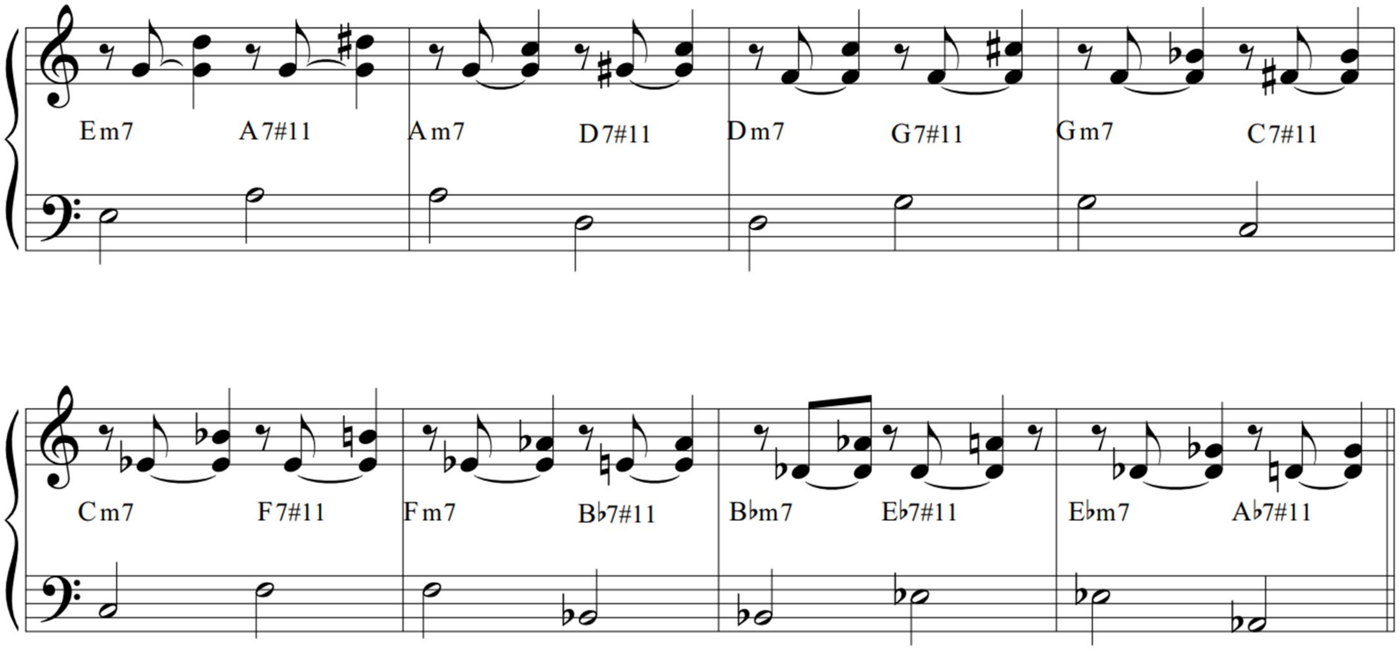
(begins 3:01)

- Resolve the 7th of the ii chord into the #11 of the following V chord
- Example: Em7 - A7#11, Am7 - D7#11
- Resolve the #11 of the V7 chord into the 9 of the next chord which can be major, minor, or dominant

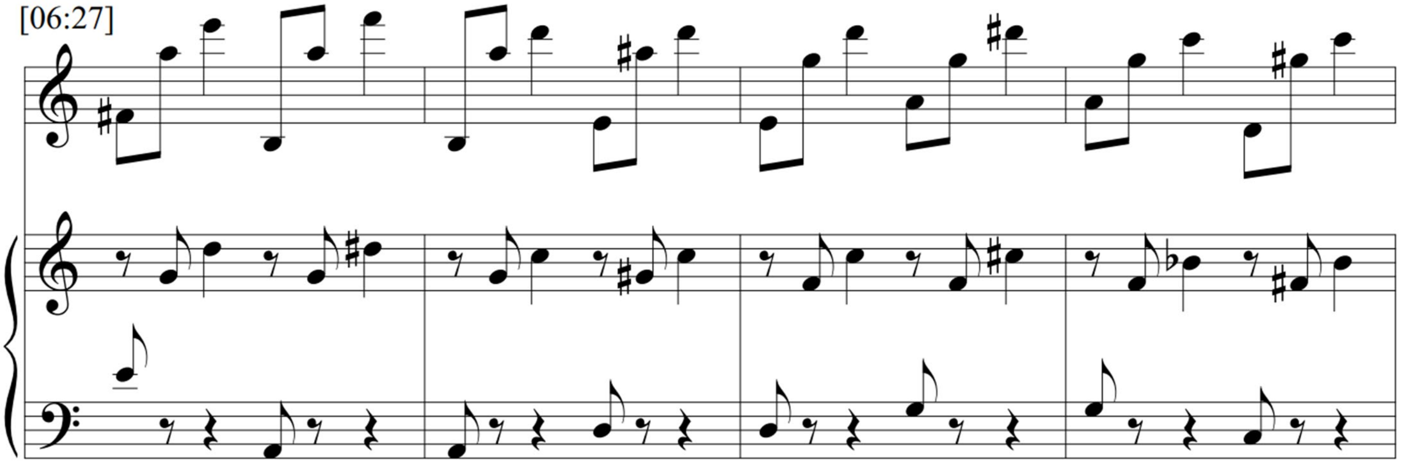
Refer to the next section for transcriptions.

ii - V Resolutions 7 - #11: Transcriptions Part I

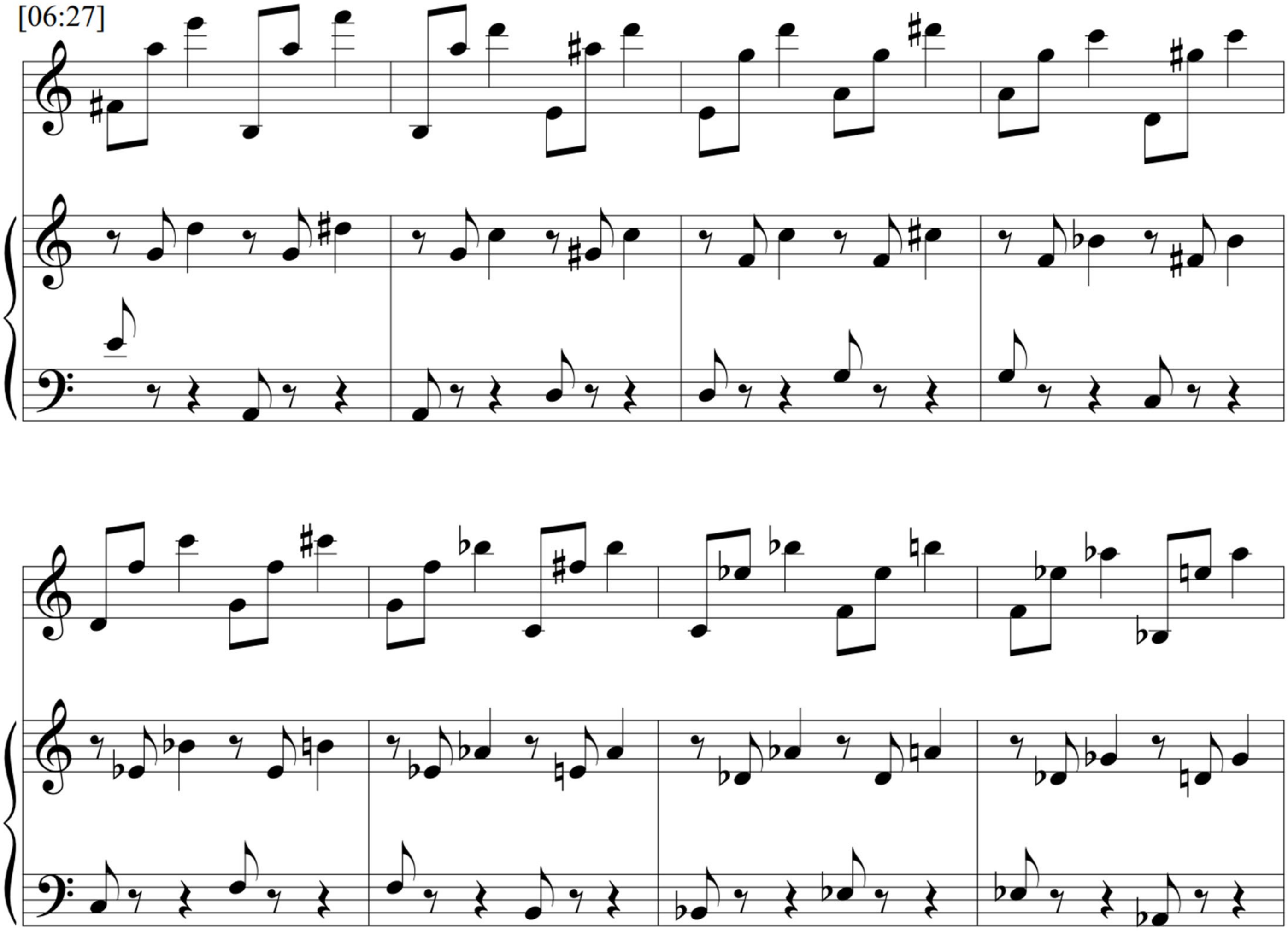
[05:52]


Em7
A7#11
Am7
D7#11
Dm7
G7#11
Gm7
C7#11
Cm7
F7#11
Fm7
B♭7#11
B♭m7
E♭7#11
E♭m7
A♭7#11

[06:27]



ii - V Resolutions 7 - #11: Transcriptions Part II



The Mastery of Voice Leading

- Resolutions #11-9

II - V RESOLUTIONS 7 #11

Homework

- Practice your basic ii7 - V7#11 progressions how Mark demonstrated them
- Switch between which intervals you play and sing
- Start in different keys
- Emulate this exercise on your horn
- Repeat the same process for the #11 - 9 resolution he demonstrated
- Use the next page to create some melodies or lines which would lend themselves nicely to either the 7 - #11 or the #11 - 9 resolution

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Chapter VI

The Mastery of Voice Leading - Applications

Mark demonstrates in detal his approach to voice-leading, combining all the ideas from previous chapters and using new ones over popular standard progressions.

The Mastery
of
Voice Leading - Applications

"You want to be able to play the notes that give you the most juice."
—Mark Turner

SUBCHAPTERS

- Practice Guidelines

CHAPTER OVERVIEW

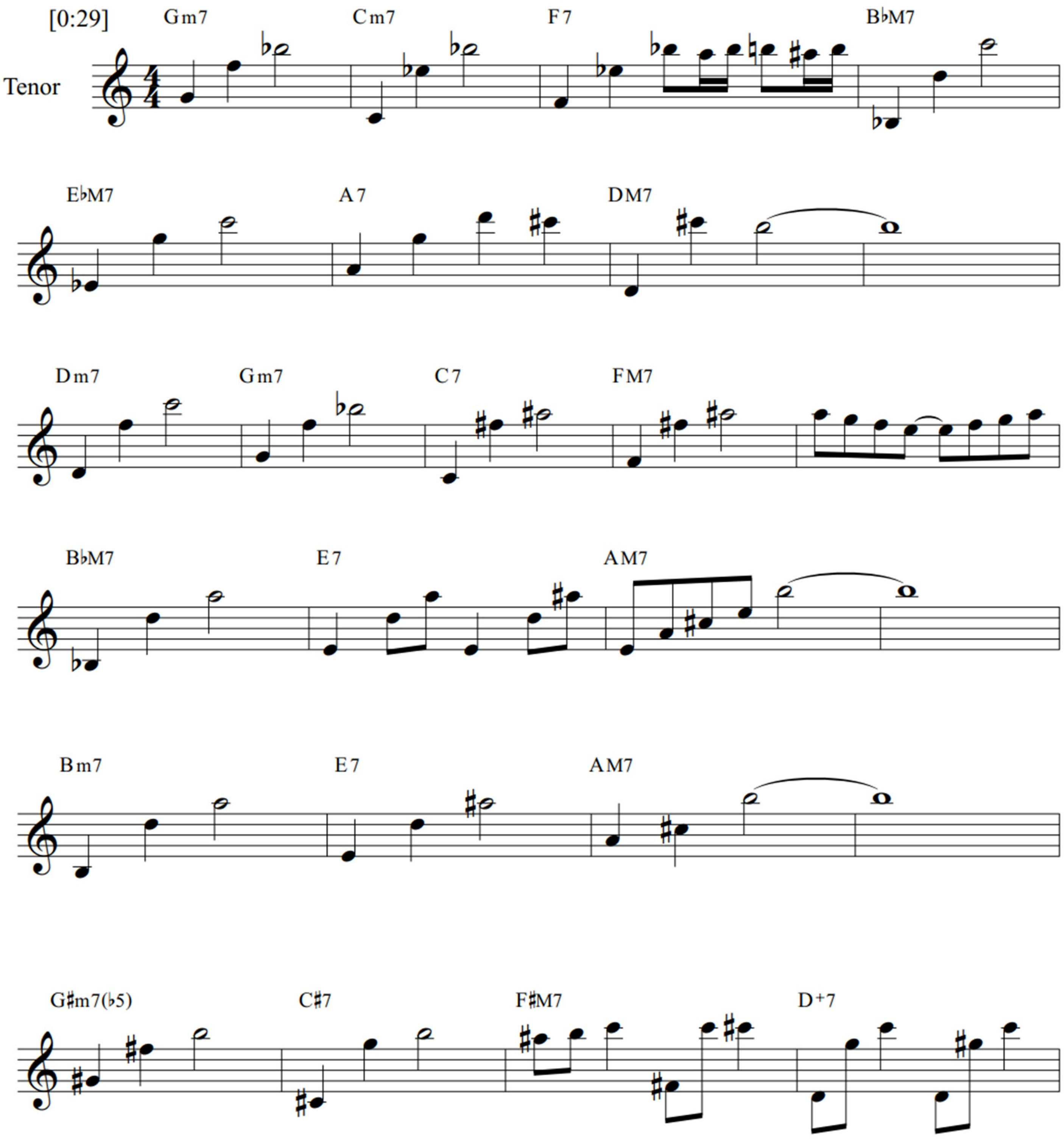
Combining all of the voice leading concepts from previous chapters, Mark demonstrates how to traverse through two commonly known jazz progressions in this chapter.

In the first example, based on the popular standard "All the Things You Are," mark sticks more to the ideas discussed in chapter 3 and 4. In the second example, based on the standard "Stablemates," Mark utilizes more of the concepts discussed in chapters 5 and 6.

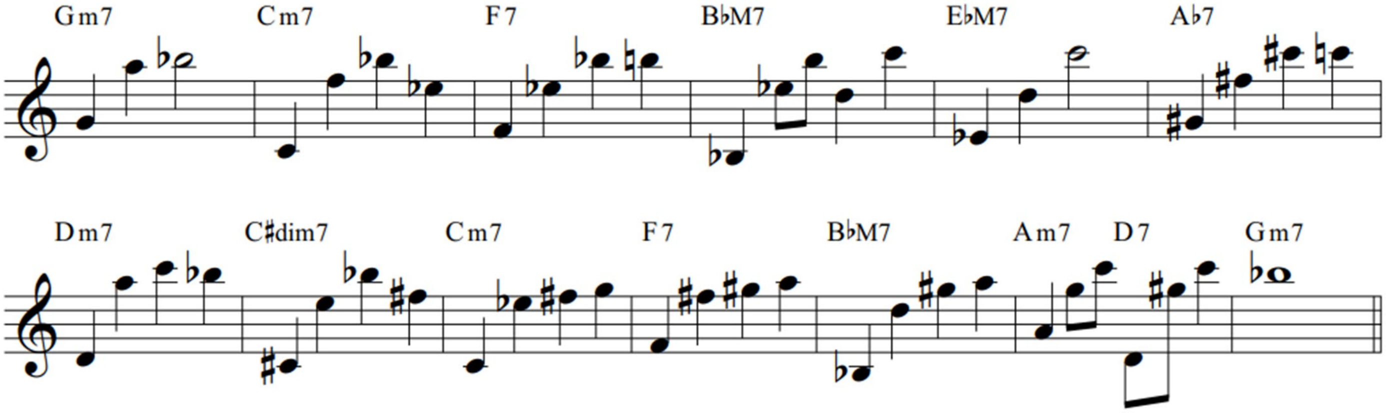
In either example, Mark is always voice leading his ideas into the next chord, trying never to break the trajectory of the line into the next chord. Voice leading every line intentionally in this manner makes the lines logical and melodic. Mark believes that playing meaningful music should "hurt" a little. He exclaims that when it hurts it means that you are truly reaching for something that is appropriate and musical for the moment. Voice leading helps guide us to what is meaningful and appropriate for a given moment in music. Mark suggests testing yourself by playing a three chorus solo in which the first chorus is only whole notes and half notes, the second chorus adds quarter notes, and the last chorus gradually adds 8th notes and 16th notes. Pacing yourself forces you to be intentional with everything you choose to play.

As you listen to Mark play through the progressions, try to hear which resolution he is using and where. On the next page you will find the transcription to the first example play-through.

The Mastery of Voice Leading - Applications: Transcriptions Part I


[0:29]
Tenor
Gm7
Cm7
F7
B♭M7
E♭M7
A7
DM7
Dm7
Gm7
C7
FM7
B♭M7
E7
AM7
Bm7
E7
AM7
G♯m7(♭5)
C♯7
F♯M7
D+7

The Mastery of Voice Leading - Applications: Transcriptions Part II


Gm7
Cm7
F7
B♭M7
E♭M7
A♭7
Dm7
C♯dim7
Cm7
F7
B♭M7
Am7
D7
Gm7

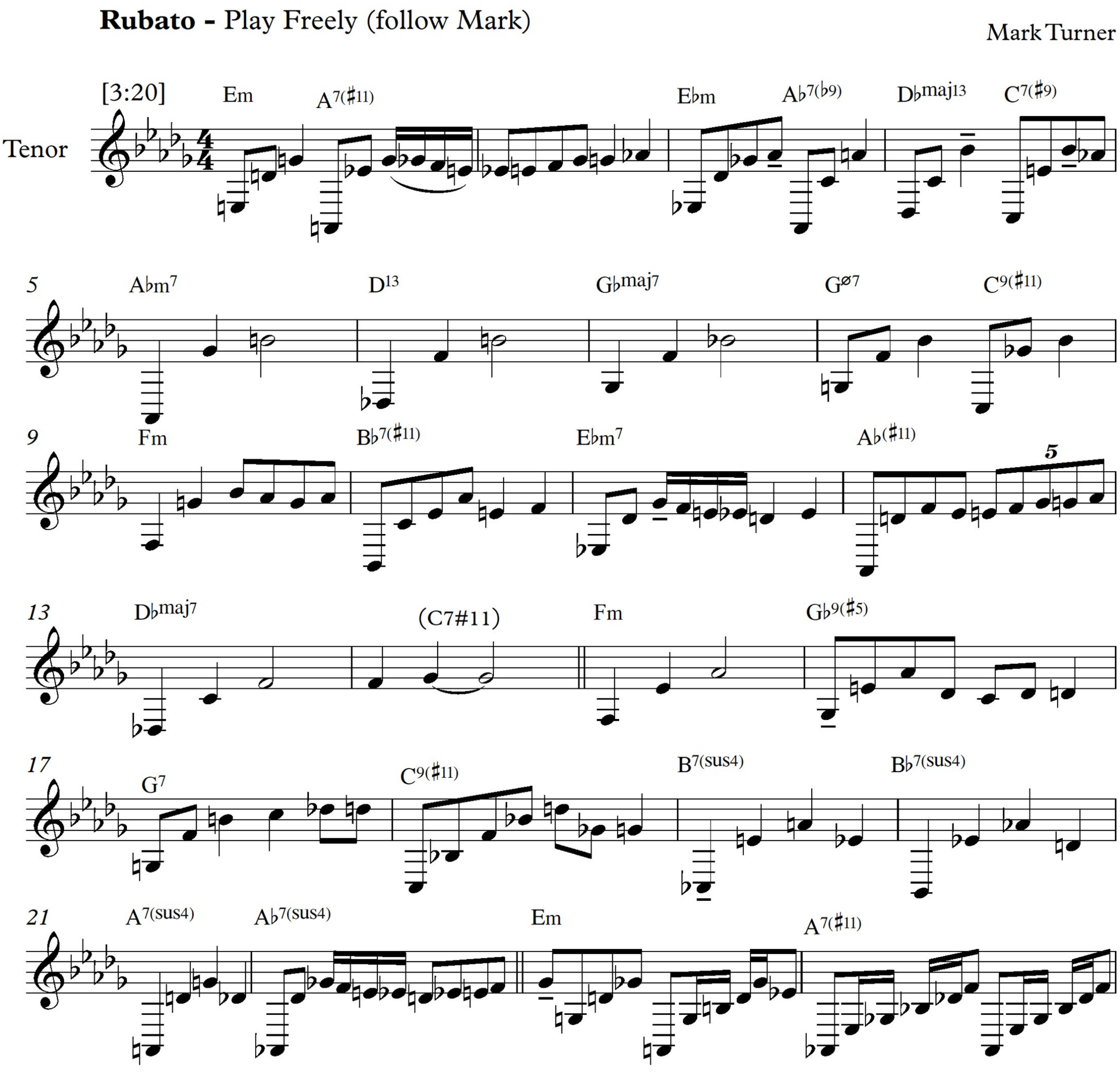
PRACTICE GUIDELINES

(1:46)

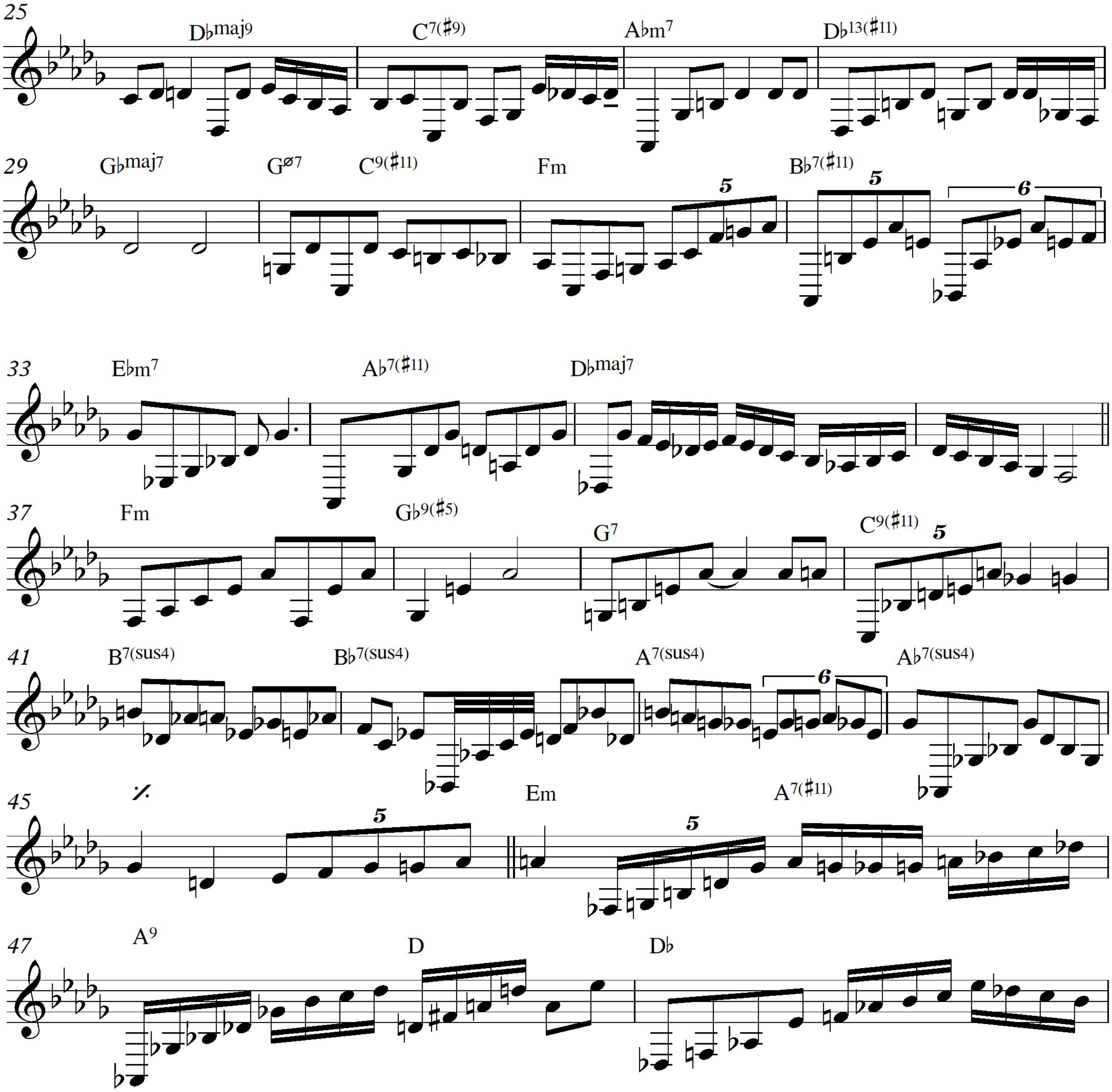
- Play a 3 chorus solo - 1st chorus whole notes and half notes. 2nd chors add some quarter notes. 3rd chorus add 8th notes in the first half and then 16th notes in the last half
- Make it hurt - when it hurts it means you're doing something
- Voice leaing helps guide you through every moment and figure out what every moment really needs

Refer to the next section for transcriptions.

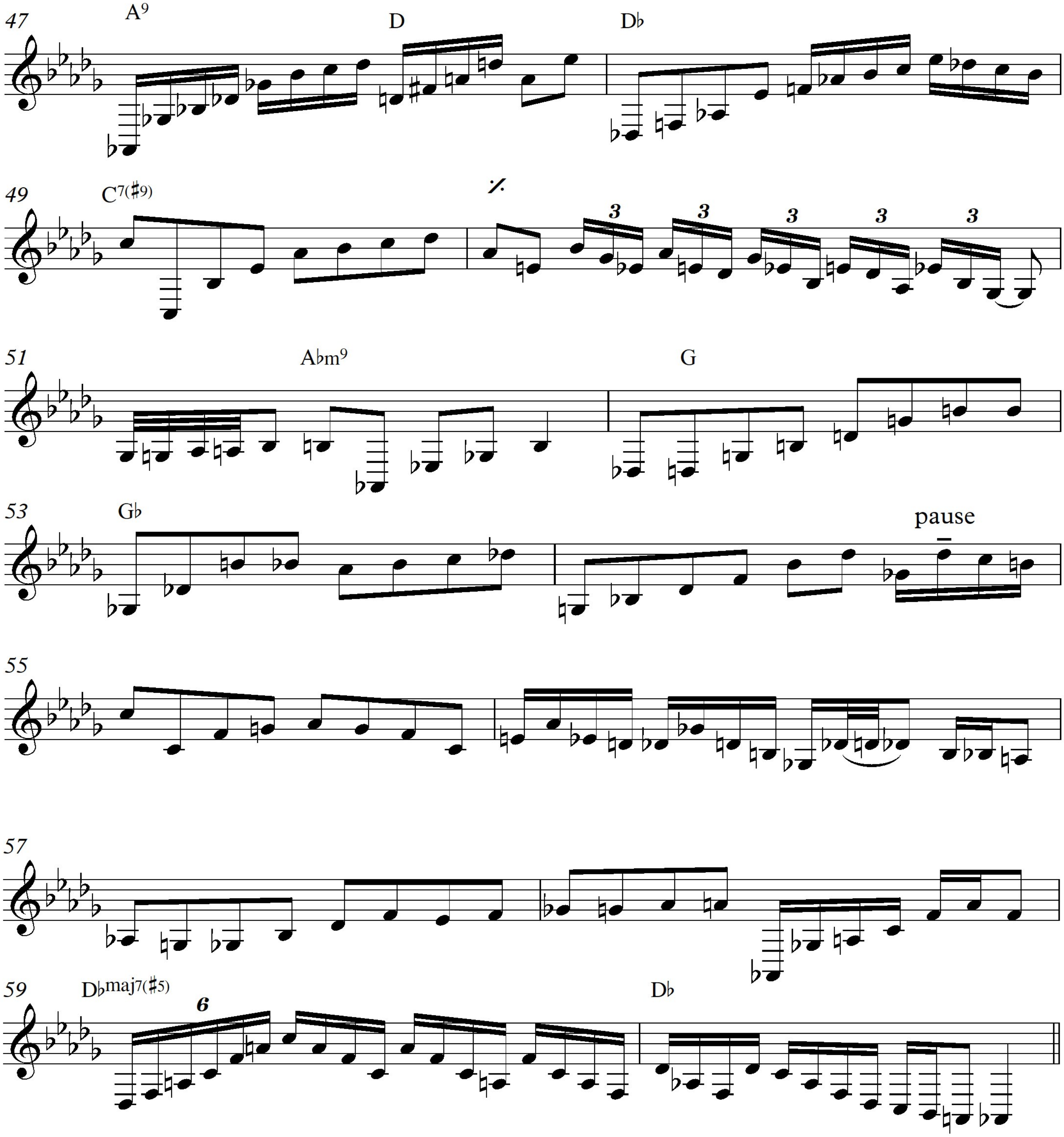
Practice Guidelines - Transcriptions Part I


Rubato - Play Freely (follow Mark)
Mark Turner
[3:20]
Tenor
Em
A7(♯11)
E♭m
A♭7(♭9)
D♭maj13
C7(♯9)
5
A♭m7
D13
G♭maj7
Gø7
C9(♯11)
9
Fm
B♭7(♯11)
E♭m7
A♭(♯11)
5
13
D♭maj7
(C7#11)
Fm
G♭9(♯5)
17
G7
C9(♯11)
B7(sus4)
B♭7(sus4)
21
A7(sus4)
A♭7(sus4)
Em
A7(♯11)

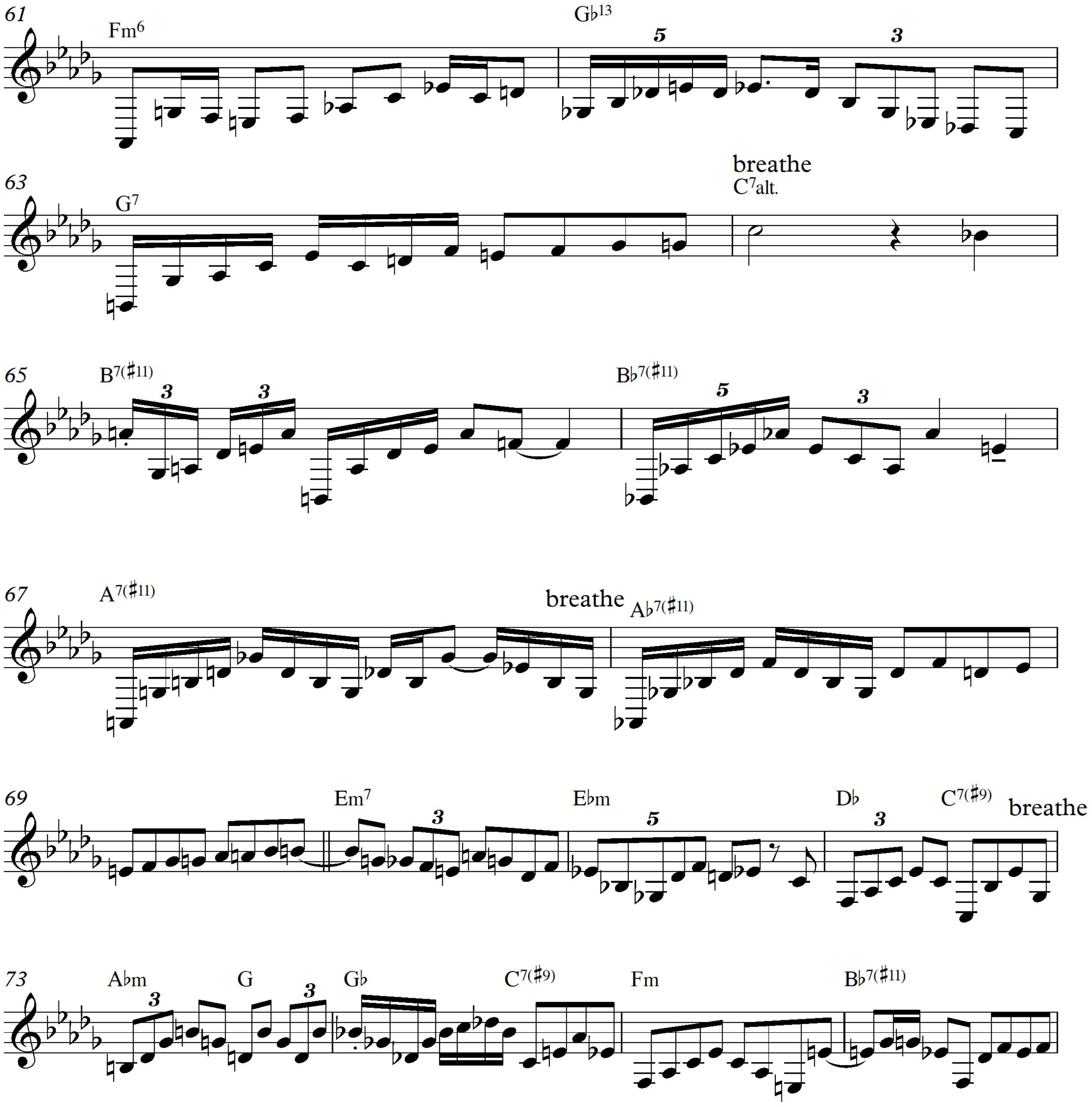
Practice Guidelines - Transcriptions Part II


25
D♭maj9
C7(♯9)
A♭m7
D♭13(♯11)
29
G♭maj7
Gø7
C9(♯11)
Fm
5
B♭7(♯11)
5
6
33
E♭m7
A♭7(♯11)
D♭maj7
37
Fm
G♭9(♯5)
G7
C9(♯11)
5
41
B7(sus4)
B♭7(sus4)
A7(sus4)
6
A♭7(sus4)
45
5
Em
5
A7(♯11)
47
A9
D
D♭

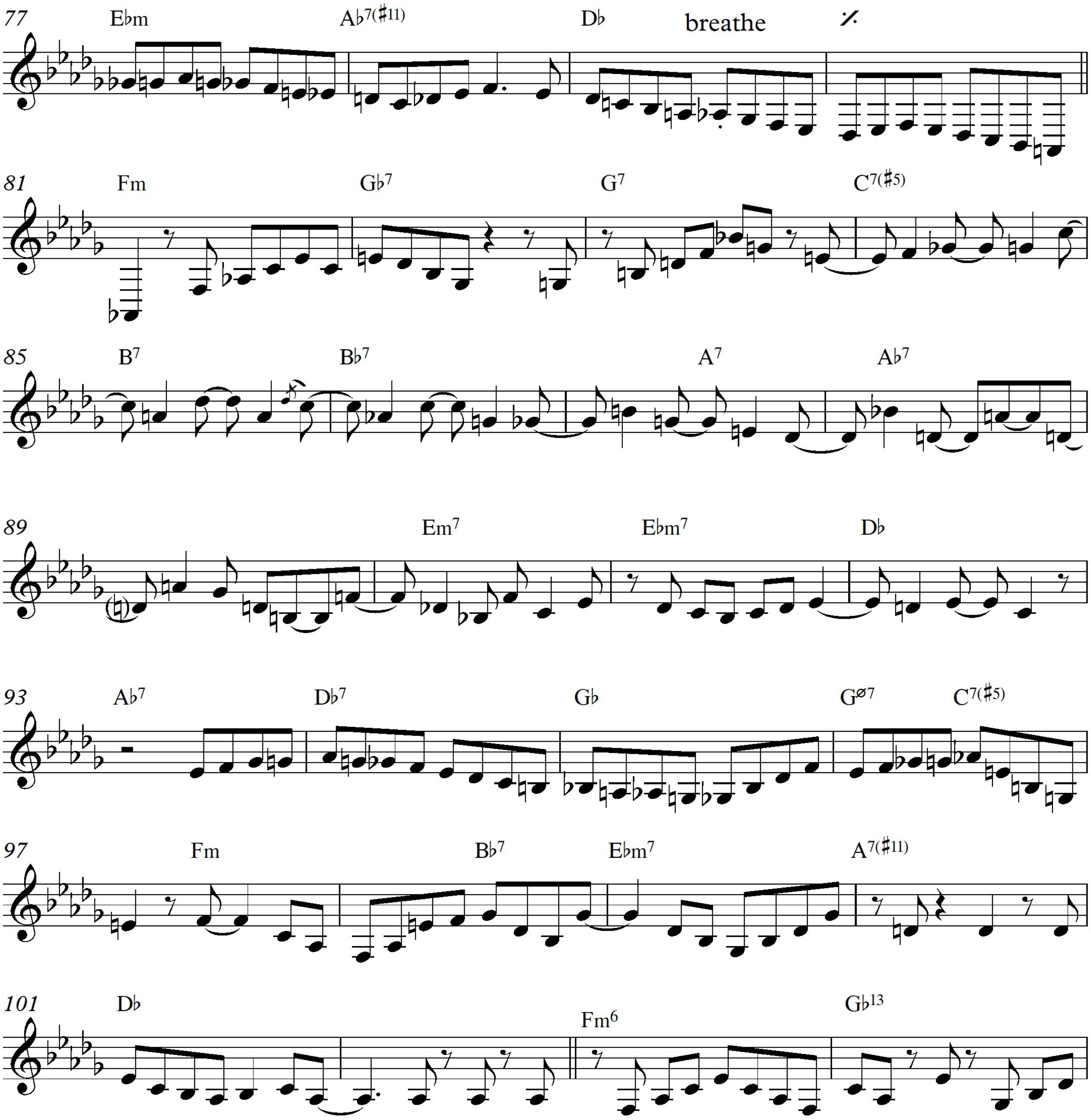
Practice Guidelines - Transcriptions Part III


47
A9
D
D♭
49
C7(♯9)
3
3
3
3
3
51
A♭m9
G
53
G♭
pause
55
57
59
D♭maj7(♯5)
6
D♭

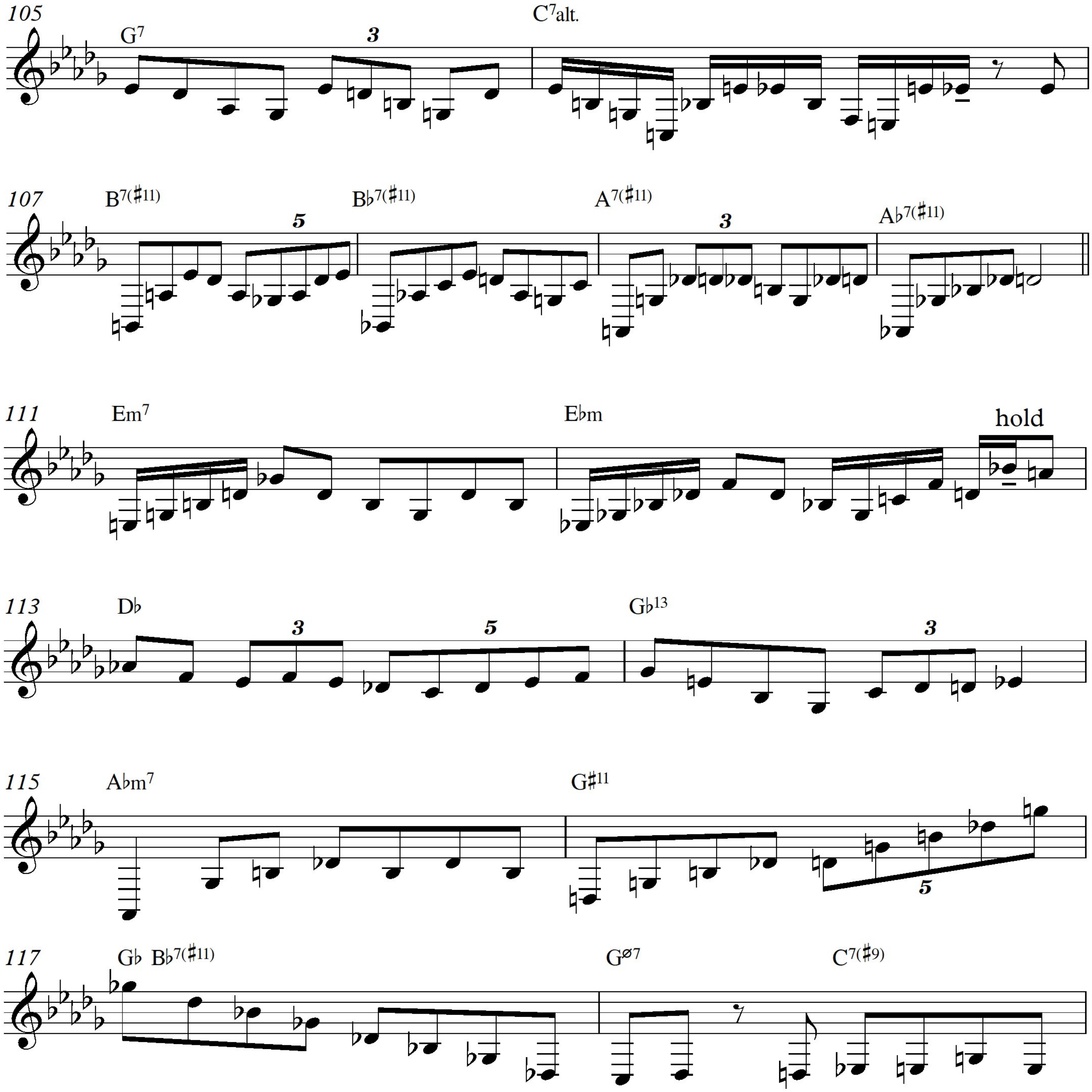
Practice Guidelines - Transcriptions Part IV


61
Fm6
G♭13
5
3
63
G7
breathe
C7alt.
65
B7(♯11)
3
3
B♭7(♯11)
5
3
67
A7(♯11)
breathe
A♭7(♯11)
69
Em7
3
E♭m
5
D♭
3
C7(♯9)
breathe
73
A♭m
3
G
3
G♭
C7(♯9)
Fm
B♭7(♯11)

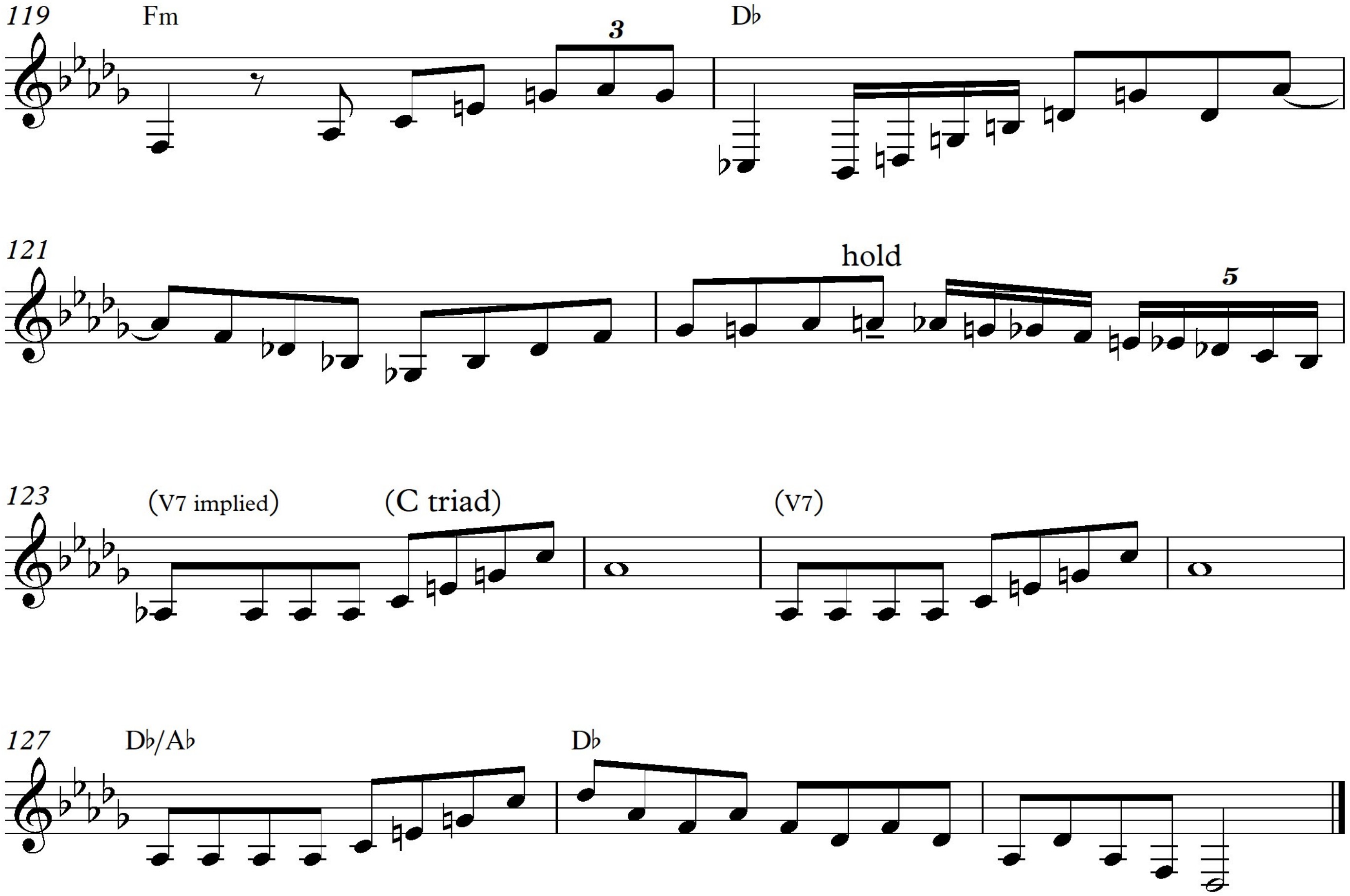
Practice Guidelines - Transcriptions Part V


77
E♭m
A♭7(♯11)
D♭
breathe
81
Fm
G♭7
G7
C7(♯5)
85
B7
B♭7
A7
A♭7
89
Em7
E♭m7
D♭
93
A♭7
D♭7
G♭
Gø7
C7(♯5)
97
Fm
B♭7
E♭m7
A7(♯11)
101
D♭
Fm6
G♭13

Practice Guidelines - Transcriptions Part VI


105
G7
3
C7alt.
107
B7(♯11)
5
B♭7(♯11)
A7(♯11)
3
A♭7(♯11)
111
Em7
E♭m
hold
113
D♭
3
5
G♭13
3
115
A♭m7
G♯11
5
117
G♭ B♭7(♯11)
Gø7
C7(♯9)

Practice Guidelines - Transcriptions Part VII


119
Fm
3
D♭
121
hold
5
123
(V7 implied)
(C triad)
(V7)
127
D♭/A♭
D♭

The Mastery
of
Voice Leading
- **Applications**

PRACTICE GUIDELINES

Homework

- Choose a standard you've been working on or a new tune you've wanted to add to your repertoire to practice the 3-chorus test over, as demonstrated by Mark
- Make every line count - voice lead your ideas through every measure
- Pace yourself, dig deep for the best ideas at any given moment. Make it sound musical and melodic.

ASK YOUR MENTOR

Interact with other users on the website and ask questions! Our mentors will answer all your questions and help you through your musical journey. The best student will be selected each month to recieve one free masterclass of their choice.